

J.S. Bach
Cantata No. 1
Wie schön leuchtet der Morgenstern

Coro.
(Maestoso ♩ = 58.)

The first system of the Coro features a treble and bass clef. The treble clef part begins with a 12-measure rest, followed by a melodic line with a trill (tr) and a fermata. The bass clef part starts with a mezzo-forte (mf) dynamic and a 12-measure rest, then enters with a steady eighth-note accompaniment. The system concludes with a forte (f) dynamic marking.

The second system continues the musical texture. The treble clef part has a mezzo-forte (mf) dynamic and includes a trill (tr). The bass clef part maintains its accompaniment, with a forte (f) dynamic marking appearing in the second measure of the system.

The third system shows the treble clef part with a mezzo-forte (mf) dynamic and a fermata. The bass clef part continues with its accompaniment, featuring a sharp sign (#) in the second measure.

The fourth system features a crescendo (cresc.) dynamic marking in the treble clef part. The bass clef part continues with its accompaniment, ending with a forte (f) dynamic marking.

mf

The first system of piano accompaniment features a treble clef with a complex, rhythmic melody of eighth and sixteenth notes. The bass clef provides a steady accompaniment of quarter notes. A dynamic marking of *mf* is present at the beginning.

The second system continues the piano accompaniment with similar rhythmic patterns in both staves.

A
Soprano.
Wie schön leuch -
How bright and

Alto.

Tenore.
Wie schön leuchtet der Mor - gen -
How bright and fair - the morn - ing

Basso.
Wie schön leuch -
How bright and

C O R O

The vocal section consists of four staves: Soprano, Alto, Tenore, and Basso. The Soprano part has lyrics in German and English. The Alto part is silent. The Tenore and Basso parts also have lyrics in German and English. The word "C O R O" is written vertically on the left side of the vocal staves.

mf

The third system of piano accompaniment continues the piece, ending with a *mf* dynamic marking.

tet der Mor - gen -
fair the morn - ing -

Wie schön leuch - tet der Mor - genstern, der Mor - gen -
How bright and fair the morn - ing - star, the morn - ing -

stern, der Mor - genstern, wie schön leuch - tet der Mor - genstern, der Mor - gen -
star, the morn - ing - star, how bright and fair the morn - ing - star, the morn - ing -

tet der Mor - genstern, der Mor - genstern, wie schön leuchtet der Mor - gen -
fair the morn - ing - star, the morn - ing - star, how bright and fair the morn - ing -

stern
star,

stern, wie schön leuch.tet der Mor - gen - stern
star, how bright and fair the morn - ing - star,

stern, wie schön leuch.tet der Mor - gen - stern
star, how bright and fair the morn - ing - star,

stern, wie schön leuch.tet der Mor - gen - stern
star, how bright and fair the morn - ing - star,

voll
the

Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
far, the shin - ing, shin - ing, the shin - ing mes - sen - ger a -

heit, voll Gnad' und Wahrheit von dem Herrn, voll Gnad' und Wahr - heit von dem
ing, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Gnad' und Wahr - heit
shin - ing mes - sen -

Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, Wahr - heit von dem
far, the shin - ing, shin - ing mes - sen - ger a -

mf

von ger dem a Herrn, far

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' un' Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
far, the shin - ing, shin - ing, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn,
far

Herrn,
far

Herrn,
far

mf

The first system of the musical score consists of four staves. Each staff contains a whole rest, indicating that the vocalists and instrumentalists are silent during this section.

The piano accompaniment for the first system is written for a grand piano. The right hand features a series of chords and moving lines, while the left hand provides a steady harmonic foundation. A *cresc.* (crescendo) marking is present in the first measure.

B

die sü - - - sse
to hail the

die sü - - - sse Wur - -
to hail the seed

die sü - - - sse
to hail the

die sü - sse Wur - zel Jes - - se, die
to hail the seed of Jes - - se, to

The second system of the musical score includes vocal lines and piano accompaniment. It begins with a section marked **B**. The vocal parts enter with the lyrics: "die sü - - - sse" (to hail the). The piano accompaniment provides a rhythmic and harmonic support for the vocal lines.

B

The piano accompaniment for the second system continues from the first system. It features a more active and rhythmic texture, with a *mf* (mezzo-forte) dynamic marking. The right hand has a prominent melodic line, while the left hand provides a steady accompaniment.

Wur - zel Jes - se, die sü - sse Wur - zel Jes - se,
seed of Jes - se, of Jes - se, to hail the seed of Jes - se,

Wur - zel Jes - se, die sü - sse Wur - zel Jes - se,
seed of Jes - se, to hail the seed of Jes - se,

sü - sse Wur - zel Jes - se, die sü - sse Wur - zel Jes - se, die
hail the seed of Jes - se, to hail the seed of Jes - se, to

se!
se!

se, die sü - sse Wur - zel Jes - se!
se, to hail the seed of Jes - se!

die sü - sse Wur - zel Jes - se!
to hail the seed of Jes - se!

sü - sse Wur - zel Jes - se!
hail the seed of Jes - se!

8

J.S. Bach - Church Cantatas BWV 1

First system of musical notation, featuring a treble and bass clef staff. The music includes a melodic line in the treble and a supporting bass line. A dynamic marking of *mf* is present in the bass staff. Trills are indicated by a 'tr' symbol above notes in the treble staff.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, featuring a *cresc.* (crescendo) marking in the bass staff.

Fourth system of musical notation, concluding the piece with complex rhythmic patterns and trills.

The first system shows the piano introduction. The right hand features a complex, rhythmic pattern of sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of quarter notes.

Soprano. **C**

Du
Thou

The second system begins with the soprano vocal line. The vocal part starts with a whole note rest, followed by the lyrics "Du" and "Thou" on a half note. The piano accompaniment continues with its characteristic rhythmic texture.

Sohn Da - - - - - vid's aus
Son of Da vid's

Du Sohn ———
Thou Son ———

Du Sohn ——— David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da -
Thou Son ——— of Da-vid's roy - al line, — his roy - al line, thou Son — of

Du Sohn ——— David's aus Ja - kob's Stamm, aus Ja - kob's
Thou Son ——— of Da-vid's roy - al line, — his roy - al

The third system contains the main vocal text. The soprano line is written in a single staff with lyrics underneath. The piano accompaniment continues, with a dynamic marking of *mf* (mezzo-forte) appearing in the first measure of the system.

Ja - - - kob's Stamm,
roy - - - al line,

David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
of Da - vid's roy - al line, his roy - al line, thou Son of Da - vid's roy - al

vid's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
Da - vid's roy - al line, his roy - al line, thou Son of Da - vid's roy - al

Stamm, du Sohn Da - vid's aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
line, thou Son of Da - vid's roy - al line, thou Son of Da - vid's roy - al

=

Stamm,
line,

Stamm,
line,

Stamm,
line,

mf

meine Königin und meine Braut, mein König und mein
 be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and

meine Königin und meine Braut
 be - lov - ed Lord and Mas - ter

meine Königin und meine Braut
 be - lov - ed Lord and Mas - ter

mf

Braut, mein König und meine Braut
 Mas - ter mine, be - lov - ed Lord and Mas - ter

gung, mein König und meine Braut, mein König und meine Braut
 mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gung, mein König und meine Braut, mein König und meine Braut
 mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

mei - n Kö - nig
be - lov - ed

gam, mei - n Kö - nig und mei - n Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

gam, mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed

und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gam,
mine,

gam, mein Kö - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

gam, mein Kö - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

gam, mein Kö - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

mf

cresc.

D

hast
my

D

hast
my

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The vocal parts enter with the lyrics 'gam, mine,' and then sing 'gam, mein König und mein Brautigam, mine, beloved Lord and Master mine,'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *mf* and *cresc.*. A key signature change to D major is indicated by a 'D' above the staff.

The first system of the musical score consists of four staves. The top three staves are vocal parts, each with the lyrics "sen, ing," written below them. The bottom two staves are the piano accompaniment, featuring a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

The second system continues the piano accompaniment from the first system. It maintains the intricate sixteenth-note texture in the right hand and the steady bass line in the left hand.

The third system of the piano accompaniment includes dynamic markings. The word "dimin." (diminuendo) is placed above the right-hand staff, and "cresc." (crescendo) is placed above the left-hand staff, indicating a change in volume.

The fourth system concludes the piano accompaniment on this page. It features a final flourish of sixteenth-note patterns in the right hand and a concluding bass line in the left hand.

E

lieblich,
kindly,

lieblich,
kindly,

lieblich,
kindly,

lieblich,
kindly,

E

mf

freundlich,
friendly,

freundlich,
friendly,

freundlich,
friendly,

freundlich,
friendly,

lich,
ly,

lich,
ly,

lich,
ly,

schön und herrlich,
fair and noble,

schön und herrlich, gross und
fair and noble, rich in

schön und herrlich, schön und herrlich,
fair and noble, fair and noble,

schön und herrlich, schön und
fair and noble, fair and

gross und ehr - lich,
 rich in boun - ty,

ehr - lich, gross und ehr - lich, reich, reich,
 boun - ty, rich in boun - ty, rich, rich,

schön und herr - lich, gross und ehr - lich, reich, reich,
 fair and no - ble, rich in boun - ty, rich, rich,

herr - lich, gross
 no - ble, rich

reich von Ga -
 faith less nev -

reich von Ga - ben, von Ga - ben,
 faith - less nev - er, no nev - er,

und ehr - lich, reich von
 in boun - ty, faith less

cresc.

ben,
er,

ben, reich von Ga - - - ben,
er, faith - - - less nev - - - er,

gross und ehr - lich, reich von Ga - - - ben,
rich in boun - ty, faith - less nev - - - er,

Ga - - - - - ben,
nev - - - - - er,

The first system of the musical score consists of four vocal staves and a keyboard accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are in German and English. The keyboard part features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

The second system of the musical score consists of four vocal staves and a keyboard accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are in German and English. The keyboard part features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

F

hoch und sehr prächt -
reign-ing in glo -

hoch und sehr prächt - tig er -
reign-ing in glo - ry for-

hoch und sehr prächt - tig er. ha -
reign-ing in glo - ry for-ev -

hoch und sehr prächt -
high en - - - throned a - - -

- tig er. ha - - - - - ben, hoch und sehr prächt -
- ry for-ev - - - - - er, reign - ing in glo -

ha -
ev - - - - -

ben, hoch und sehr prächtig er. ha - - - - ben, hoch und sehr prächtig er. ha -
er, reign-ing in glo-ry for-ev - - - - er, reign-ing in glo-ry for-ev -

This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics: "tig er - ha -", "bove for - ev -". The second staff continues the vocal line with lyrics: "- tig er - ha -", "- ry for - ev -". The third staff continues with lyrics: "- ben, sehr prächtig er - ha -", "- er, reign - ing in glo - ry for - ev -". The fourth staff continues with lyrics: "- ben, hoch und sehr prächtig er - ha -", "- er, reign - ing in glo - ry for - ev -". The piano accompaniment consists of two staves with a "cresc." marking.

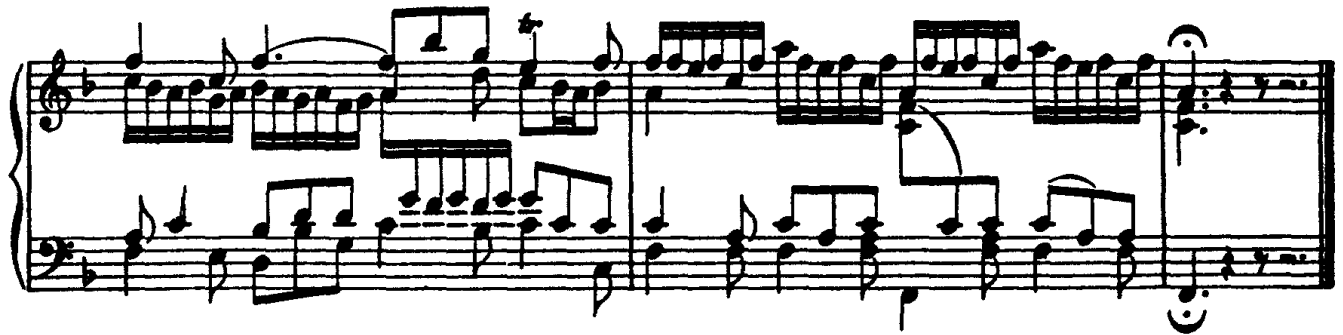
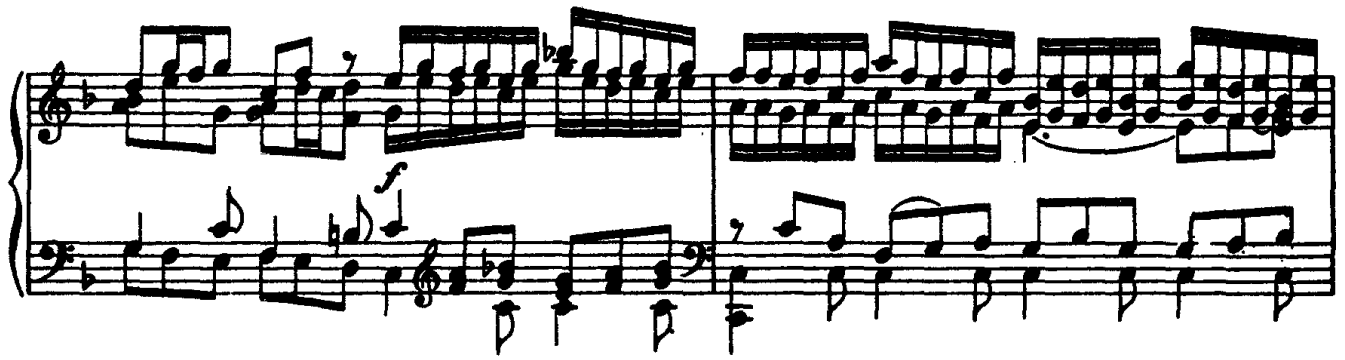
This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics: "ben.", "er.". The second staff continues with lyrics: "ben, hoch und sehr prächtig er - ha -", "er, in glo - ry, reign - ing for - ev -". The third staff continues with lyrics: "ben, hoch und sehr prächtig er - ha -", "er, in glo - ry, reign - ing for - ev -". The fourth staff continues with lyrics: "sehr prächtig er - ha -", "in glo - ry for - ev -". The piano accompaniment consists of two staves with a "mf" marking.

First system of musical notation, featuring a treble and bass clef. The music consists of a complex, flowing melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. A dynamic marking of *mf* is present in the second measure of the treble staff.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental textures. A dynamic marking of *f* is present in the first measure of the treble staff, and a *mf* marking is present in the second measure of the treble staff.

Third system of musical notation, showing a change in texture with more complex chordal structures in the treble clef. A dynamic marking of *cresc.* is present in the second measure of the treble staff.

Fourth system of musical notation, concluding the page. It features intricate melodic lines in both staves. A dynamic marking of *f* is present in the first measure of the treble staff, and a *mf* marking is present in the first measure of the bass staff.

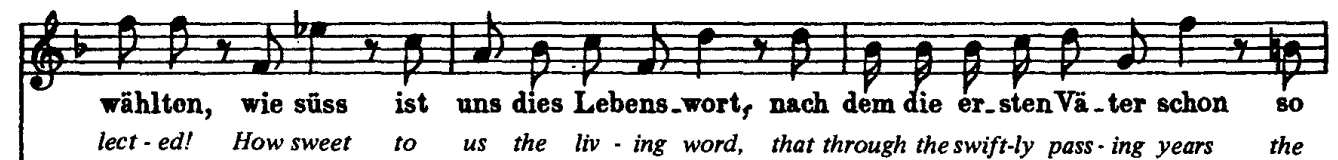
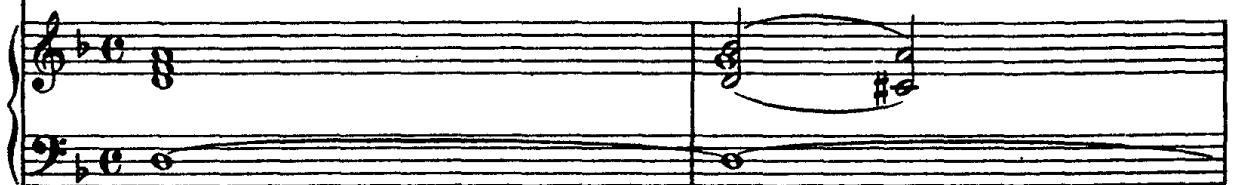


Recitativo.

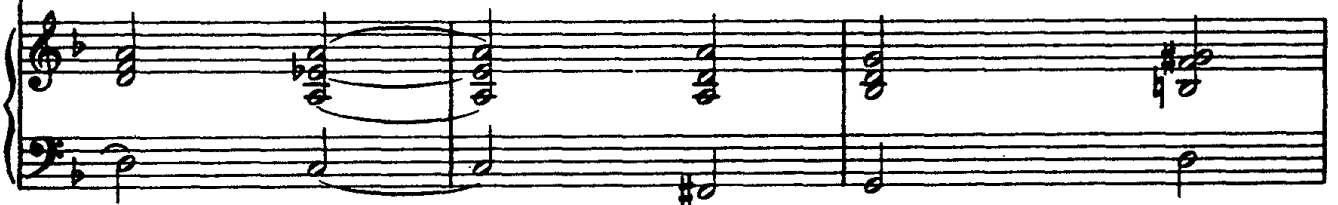
Tenore.



Du wah-er Got-tes und Ma-ri-en Sohn, du Kö-nig de-rer Aus-er-
Thou ver-y Son of God and Ma-ry born! Thou Rul-er o-ver Thine e-



wählten, wie süß ist uns dies Lebens-wort, nach dem die er-sten Vä-ter schon so
lect-ed! How sweet to us the liv-ing word, that through the swift-ly pass-ing years the



Jahr' als Ta - ge zähl - ten, das Gab - ri - el mit Freuden dort in Beth - le - hem ver -
Pa - tri - archs have cher - ished, and Ga - bri - el of old pro - claimed, in Beth - le - hem re -

hei - ssen! O Sü - ssig - keit, o Him - mels - brot, das we - der
joic - ing! O sweet - ness rare, O Bread of God, of which no

Grab, Ge - fahr, noch Tod aus un - sern Her - zen rei - ssen.
doubt, nor fear, nor death can ev - er dis - pos - sess us.

Aria.
 (Moderato $\text{♩} = 72$)

mf



The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

Soprano.



The second system begins with the Soprano vocal line. The vocal line starts with a whole rest, followed by a half note G4, and then a melodic phrase. The piano accompaniment continues from the first system. The lyrics are: "Er - fül - let, - ihr himmlischen, gött - Come kin - dle, - thou heav - en - ly bright -".



The third system continues the Soprano vocal line. The vocal line has a melodic phrase with lyrics: "li - chen Flam - men, die nach euch - ver - lan - gende gläu - bi - ge - shin - ing bea - con, this heart that - is long - ing - ly crav - ing - for". The piano accompaniment continues with a steady eighth-note accompaniment.



The fourth system shows the piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking *mf* is present.

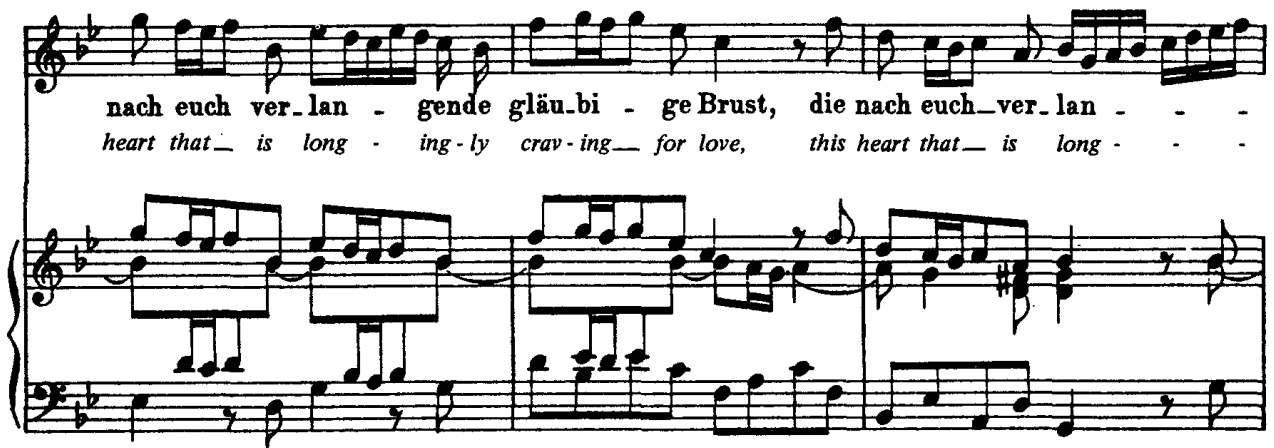
Brust!
love.



Er - fül - let, ihr himmlischen, gött -
Come kin - dle, thou heav - en - ly bright -



- li - chen Flam - - - men, ihr himmlischen, gött - - li - chen Flam - men, die
- shin - ing bea - - - con, - thou heav - en - ly bright - - shin - ing bea - con, this



nach euch ver - lan - gende gläu - bige Brust, die nach euch ver - lan - - -
heart that - is long - ing - ly crav - ing - for love, this heart that - is long - - -



- gende gläu - bige Brust! Er -
- ing - ly crav - ing for love. Come

fül - let, — ihr himm - li - schen, gött - li - chen Flam - men, die nach euch ver -
 kin - dle, — thou heav - en - ly bright shin - ing bea - - con, this heart that is

lan - - - - gende gläu - bi - ge Brust!
 long - - - - ing - ly crav - ing for love.

Die See - len — empfin - den die kräf - - tig - sten Trie - be — der
 My spir - it — with rap - ture is ar - - dent - ly burn - ing, — un -

brün - stig - sten Lie - be, der brün - stig - sten Lie - be und schmecken - auf
 ceas - ing - ly yearn - ing, un - ceas - ing - ly yearn - ing, to know all - the

Er - den - die himm - - lische Lust.
 joys that - a - wait - - - me a - bove.

Die See - len - empfinden die kräf - - tig - sten Trio - be - der
 My spir - it - with rap - ture is ar - - dent - ly burn - ing, - un -

brün - stig - sten Lie - be, der brün - stig - sten Lie - be und schmecken auf
ceas - ing - ly yearn - ing, un - ceas - ing - ly yearn - ing, to know all - the

Er - den - die himm - li - sche Lust.
joys that - a - wait - me a - bove.

mf

Er - fül - let, - ihr himmlischen, gött - li - chen Flam - men, die
Come kin - dle, - thou heav - en - ly bright - - - shin - ing bea - con, this

nach euch - ver - lan - - gende gläu - bi - ge Brust!
heart that - is long - - ing - ly crav - ing - for love.

Er - fül - let, - ihr himmlischen, gött - li - chen Flam - - -
Come kin - dle, - thou heav - en - ly bright - - - bea - con flam - - -

- men, — ihr himm - li - schen, gött - li - chen Flam - men, die
 - ing, — thou heav - en - ly bright — — — — — bea - con flam - ing, this

nach euch — ver - lan - gen - de gläu - bi - ge Brust, er - fül - let, ihr
 heart that — — — is long - ing - ly crav - ing — — — for love, come kin - dle, thou

himm - lischen, gött - li - chen Flam -
 heav - en - ly bright bea - con flam -

- - men, die nach euch ver - lan - gende gläu - bi - ge Brust!
 - - ing, — this heart that is long - ing - ly crav - ing for love.

Dal Segno.

Recitativo.

Basso.

Ein ird'scher Glanz, ein leiblich Licht, rührt meine Seele
 Our hearts re-joice in no false light, nor empty earth-ly

nicht; ein Freuden-schein ist mir von Gott entstanden, denn ein vollkommnes
 lure; a light of joy from God above is shining: of Christ's own bless-ed

Gut, des Heilands Leib und Blut, ist zur Erquickung da. So
 blood and body we par-take, and so re-store our souls. We

muss uns ja der über-reiche Segen, der uns von Ewigkeit be-
 thus re-ceive His all-a-bun-dant bless-ing, to which our faith has made us

stimm't und un-ser Glau-be zu sich nimmt, zum Dank und Preis be-we-gen.
heir, and which for-ev-er we will share, with songs our thanks ex-press-ing.

The first system consists of a vocal line in the bass clef and a keyboard accompaniment in grand staff. The vocal line has a tempo of 100 and a dynamic of *mf*. The lyrics are in German and English. The keyboard accompaniment features a steady bass line and a more active treble line.

Aria.
(Andante $\text{♩} = 100$)

The Aria section is a piano accompaniment in grand staff, consisting of six systems. It is marked *mf* and *p*. The tempo is Andante with a quarter note equal to 100. The music features a complex, flowing melody in the treble clef and a more rhythmic bass line. There are several trills and ornaments throughout the piece.

Tenore.

Un - ser Mund und *tr* Ton der Sai - ten sol - len dir für und
Harp - and vi - ol, voic - es - blind - ing, loud and - clear, far - and -

pp

für, für und für *tr* Dank und Op - fer be - rei - ten.
near, far and near, *tr* sing Thy prais - es un - end - ing,

mf

Un - ser Mund und *tr* Ton der Sai - - -
Harp - and vi - ol, voic - es - blind - - -

p

ten sol-len_ dir für und für, für und für _____ Dank und Op- - -
 ing, loud and_ clear, far and_ near, far and near, _____ sing Thy prais - - -

- fer zu be - rei - - ten. Un-ser Mund und Ton _____ der Sai - - -
 - es nev-er - end - - - ing. Harp and vi - ol, voic - - - es - - - blend - - -

ten sol-len_ dir für und für, für und für _____ Dank und Op - fer zu -
 ing, loud and_ clear, far_ and_ near, far and near, _____ sing Thy prais - es nev -

- be - rei - ten, Dank und Op - - - - - fer - zu - be - rei -
 - er - end - ing, sing Thy prais - - - - - es - nev - er - end -

ten.
ing.

mf

tr

mf

This system contains the first two staves of music. The top staff is a vocal line with the lyrics "ten." and "ing." written below it. The bottom staff is a piano accompaniment in G major, featuring a melodic line with trills and a bass line with chords. The dynamic marking *mf* is present in both staves.

p

mf

tr

tr

p

This system contains the next two staves of music. The piano accompaniment continues with a melodic line and a bass line. The dynamic markings *p* and *mf* are used. Trills are indicated by *tr* above notes in the upper staff.

p

mf

b

This system contains the third two staves of music. The piano accompaniment continues. The dynamic markings *p* and *mf* are used. A flat (*b*) is placed above a note in the upper staff.

p

This system contains the final two staves of music on the page. The piano accompaniment continues. The dynamic marking *p* is used.

Herz — und Sin — nen
Joy — ful — voic — es

sind — er — ho — ben, le — bens — lang mit Ge — sang,
ev — er — rais — ing, all — life — long, in — a — song,

gro — sser Kö —
God Al — might —

— nig, dich zu lo — ben,
— y — we — are — prais — ing,

le - bens - lang mit Ge - sang, gro - sser Kō - nig, dich - zu - lo - ben.
all life long, in a song, God Al - might - y we - are - prais - ing.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are written below the notes. The piano accompaniment features a complex texture with many sixteenth notes and rests, typical of Bach's style. A dynamic marking of *mf* is present in the lower right of the piano part.

The second system continues the piano accompaniment from the first system. It maintains the same key signature and time signature. The texture remains dense with sixteenth-note patterns. A dynamic marking of *p* is visible in the lower left of the piano part.

The third system continues the piano accompaniment. The musical notation is consistent with the previous systems, showing intricate sixteenth-note passages in both the treble and bass staves.

Herz - und Sin - nen sind er - ho - ben, le - bens -
Joy - ful - voic - es ev - er - rais - ing, all - life -

The fourth system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are written below the notes. The piano accompaniment continues with its characteristic sixteenth-note texture. A dynamic marking of *p* is present in the lower left of the piano part.

lang mit Ge - sang, gro - sser
long, in - a - song, God Al -

Kö - might

- nig, dich zu lo - ben. Herz und
- y we are prais - ing. Joy - ful -

Sin - nen sind er - ho - ben, le - bens - lang mit Ge -
voic - es ev - er - rais - ing, all - life - long, in - a -

sang, gro_sser Kö - - - - nig, dich zu lo - - ben.
 song, God Al - might - - - - y we are prais - - ing.

Da Capo.

Choral.

Soprano.

Wie bin ich doch so herz_lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei_nem Preis auf_neh_men in das Pa_radeis, dess
*What joy my Sav-iour brings to me, my Al-pha and O-me-ga He, be-
 To dwell in Par-a-dise with Him, en-throned a-mong the Ser-a-phem, in*

Alto.

Wie bin ich doch so herz_lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei_nem Preis auf_neh_men in das Pa_radeis, dess
*What joy my Sav-iour brings to me, my Al-pha and O-me-ga He, be-
 To dwell in Par-a-dise with Him, en-throned a-mong the Ser-a-phem, in*

Tenore.

Wie bin ich doch so herz_lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei_nem Preis auf_neh_men in das Pa_radeis, dess
*What joy my Sav-iour brings to me, my Al-pha and O-me-ga He, be-
 To dwell in Par-a-dise with Him, en-throned a-mong the Ser-a-phem, in*

Basso.

Wie bin ich doch so herz_lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei_nem Preis auf_neh_men in das Pa_radeis, dess
*What joy my Sav-iour brings to me, my Al-pha and O-me-ga He, be-
 To dwell in Par-a-dise with Him, en-throned a-mong the Ser-a-phem, in*

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart'ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart'ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart'ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart'ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.